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1920

The Sweetest Story Ever Told

Ruth McEnery Stuart
Composer

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The Sweetest Story Ever Told

*"Tell Me,
do You Love Me?"*



Song by R. M. Stults

High Voice, in G50	Piano Transcription50
— Medium Voice, in F50	Easy Piano Transcription40
Low Voice, in E ^b50	Violin and Piano50
Duet for Soprano and Alto50	Cornet, or Trombone, and Piano50



BOSTON: OLIVER DITSON COMPANY

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Made in U. S. A.



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1920

SWE

Dedicated to Miss Mirella

THE SWEETEST STORY EVER TOLD

Words and Music by
R. M. STULTS

PIANO

Andante

mf

Espressivo

p

1. Oh, an_swer me a ques_tion, love, I pray, — My heart for thee is pin_ing day by
2. Oh, tell me that your heart to me is true, — Re_peat to me the sto_ry ev_er

mf *cresc.*

day; — Oh, an_swer me, my dear_est, an_swer true; —
new; — Oh, take my hand in yours and tell me, dear, —

mf *cresc.*

rit. *dim.* *f a tempo*

Hold me close as you were wont to do. Whis-per once a-gain the
Is it joy to thee when I am near? Whis-per o'er and o'er the

rit. *dim.* *f a tempo*

f *p*

sto-ry old, The dear-est, sweet-est sto-ry ev-er told; Whis-per once a-gain the sto-ry
sto-ry old, The dear-est, sweet-est sto-ry ev-er told; Whis-per o'er and o'er the sto-ry

f *p*

p *rall.*

old, The dear-est, sweet-est sto-ry ev-er told.
old, The dear-est, sweet-est sto-ry ev-er told.

p *rall.*

Tempo di Gavotte

mf Tell me, do you love me? *f* Tell me soft-ly, sweet-ly, as of old! —

mf Tell me that you love me, *f* For that's the sweet-est sto-ry ev-er told. — *rall.*

mf a tempo Tell me, do you love me? *f* Whis-per soft-ly, sweet-ly, as of old, — *cresc.* *ff*

pp *cresc.* Tell me that you love me, *dim.* *p* *rall.* For that's the sweet-est sto-ry ev-er told. —

The Clippinger Class-Method of Voice Culture

by D. A. CLIPPINGER

An altogether sane, balanced and practical text book by one of America's eminent authorities on the voice. It contains 132 pages of instructive text, technical exercises, melodic studies, and carefully chosen songs and duets.

The author's deep study of the voice together with his long experience in solving difficult vocal problems in the studio has enabled him to rid the subject of vagary, mystery, and uncertainty, and state the principles of voice-training so clearly and simply that they may be understood by anyone.

A FEW BASIC PRINCIPLES

A tone is *something to hear*. Therefore, to be right it must satisfy the trained ear.

A good tone is *easily produced*. It is the bad tone that is difficult.

A considerable part of voice-training must be devoted to *getting rid of resistance*, that is, enort at the wrong point.

Good voice-production is based on the *right idea* of tone and right conditions of the instrument.

The study of singing should be an *invigorating and inspiring form of exercise*.

To sing *well* is an accomplishment *well* worth the time and effort involved.

AIM OF THE BOOK

An adequate treatment of breath-control, vowel-formation, vowel-color, tone-quality, resonance, consonants, phonetic spelling, diction, the head voice.

Ample exercises for flexibility.

An illuminating discussion of interpretation, and how to study a song.

An outline of the principles of interpretation as a basis of criticism.

Purchase of outside material unnecessary.

The book is COMPLETE in itself, with ample text, nearly 150 exercises and studies, 25 songs and 7 duets.

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